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Artists of Abraham Lincoln portraits

Ray Forquer

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection





December 12, 1995

Ms. Barbara Wachtman, Manager
Marketing and Visitor Services
The Lincoln Museum
200 East Berry
Fort Wayne, Indiana 46802

Dear Ms. Wachtman:

I recently learned of your fine Museum from a friend who supplied me with a copy of a special advertising supplement to the Journal Gazette and The News-Sentinel dated Thursday, September 28, 1995.

Enclosed with this letter you will find a sample copy of my latest limited edition print along with some informational flyers and an order form.

If the Museum would be interested in handling my prints in your gift shop I am willing to offer the Museum my standard 50% dealer rate.

I would also like to extend to the Museum an offer of a donation of one of my Artist Proofs for your permanent collection if the Museum would be willing to accept it.

Thank you for your kind attention to this matter.

I look forward to hearing from you.

Sincerely yours,

Ray W. Forquer
Artist



Mine Eyes Have Seen the Glory

By Ray W. Forquer



Ray W. Forquer, noted regionalist artist, is recognized for the popular appeal and historical accuracy of his work. During the past 25 years, Forquer has received praise from critics for his ability to combine glimpses of history with his native Western Pennsylvania landscape. His paintings and signed and numbered offset lithographs have attracted a wide range of collectors and are included in an ever-growing number of corporate and private collections.

Ray Forquer's works appear in numerous magazines, newspaper articles, and history books. Several of his paintings have been chosen to illustrate historical works. The **Whiskey Rebellion Series** of paintings by Forquer was used to illustrate the PBS television series *America's Battlefields* in 1994. These works appear as illustrations in Jeffrey Morris' book about decisions in the presidency of George Washington entitled *The Washington Way*. Three paintings from this Series appear in historian James P. McClure's article "Let Us Be Independent" in the Summer 1991 issue of *Pittsburgh History Magazine*. Two paintings from his **Civil War Series**, "Action at the Loop - Gettysburg, July 2, 1863" and its companion work, "The LeMoyne House Circa 1862", were used to illustrate the book *Inscription at Gettysburg* by author Sara Gould Walters, a Civil War historian. In 1993 *Laurel Highlands Scene Magazine* published Forquer's works as illustrations for his article concerning the Civil War entitled "Journey to the Hallowed Ground".

Abraham Lincoln, a man who had received less than half of the total votes cast in the presidential election of 1860, was inaugurated 16th president of the United States on March 4, 1861. Within months the nation was plunged into a terrible and bloody Civil War.

Although he was born into humble and rural beginnings, Lincoln employed a "homespun" guise to rise to the top of the political arena. He was a shrewd, ambitious, dynamic politician who used these abilities to work with dissident groups and mold them into a working unit. In the darkest days of the War his one consuming goal was the preservation of the Union. Accordingly, he often acted without consent or advice of his cabinet or the Congress. Many of his opponents called him "dictatorial" and "unconstitutional." His arbitrary acts aroused much opposition and his orders suspending the privilege of habeas corpus have been questioned down through the years. Nevertheless, there are few who can discount the effectiveness of his leadership of the nation during the most critical crisis of its existence.

The stress and strain of both political and personal problems during his years in office was tremendous. Lincoln, being the man he was, was not beyond tears of anger, frustration, and grief. It is one of those moments in his life that the artist Ray W. Forquer has chosen to depict. With the release of these emotions, Abraham Lincoln was able to continue and the strength of the man prevailed until the Union was saved.

With the passage of time his good acts have been magnified and his faults overlooked. However, even with his faults, he undeniably is recognized as one of the greatest of our American Presidents.

Forquer's original works have won many competitions and have been included in 15 Washington and Jefferson College National Painting Shows; at the Chataqua Art Association Gallery; at five Butler Institute of American Art exhibitions; at the Westmoreland Museum of Art; at the Stifle Gallery of Oglebay Institute; the Three Rivers Arts Festival; and in many private, college and university shows.

The artist is a member of the Pittsburgh Society of Artists and the South Hills Art League. He maintains a studio at 31 North Main Street in the city of Washington, Pennsylvania, and welcomes visitors by appointment.

Countryside Prints, Inc. founded in 1980, and solely owned by Ray Forquer, publishes collector quality limited edition offset lithographs.

Countryside Prints has received printing industry awards for several offset lithographs. *The LeMoyne House Circa 1862* and *The Camp of Chief Catfish Circa 1780* prints received awards at the Printing Industry of Western Pennsylvania's annual exhibitions in 1990 and 1991, respectively. *Washington Station Circa 1910* received a similar award in the collector print category in 1985.

Countryside Prints guarantees the reproduction quality of each print. Strict control of the printing process is maintained by the publisher. Images are reproduced by master printers on the finest papers with superior inks.



**Countryside
Prints, Inc.**

Act Now - Reserve a Moment Of History For Your Collection

This full-color publication of *Mine Eyes Have Seen the Glory* consists of: 30 Signed and Numbered Artist's Proofs; 320 Signed and Numbered Regular Edition Offset Lithographs; and one Printer's Proof. The print image area is 12 $\frac{1}{2}$ " X 16 $\frac{1}{4}$ " on a 15 $\frac{1}{2}$ " X 19 $\frac{3}{4}$ " sheet of 100% rag paper.

Assignment of print numbers will be based on the order of receipt of payment with this form.

Signed & Numbered Artist's Proofs @ \$150.00 each. PA residents please add \$9.00 PA Tax per print.
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A faint, light gray watermark of the Indiana Statehouse is centered in the background. The building features a prominent portico with four columns and a triangular pediment above the entrance. The main structure has several stories with classical architectural details.

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THE FIGHT FOR SHARPSHOOTER'S RIDGE

The Battle of Glorieta Pass, New Mexico Territory, 28 March 1862 – By Ray W. Forquer



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The Civil War in the West: The Confederate Campaign in New Mexico Territory

Confederate troops advancing up the Santa Fe Trail from Santa Fe to Colorado Territory clashed with Federal troops marching down the trail at a point about 1 1/2 miles east of Glorieta Pass, New Mexico Territory. The resulting fight took place in the area of a cluster of adobe structures and a well, known as Pigeon's Ranch, about 20 miles from Santa Fe. Pigeon's Ranch was a stop on the Santa Fe Trail, which passed through the buildings of the ranch.

After an advance 225 miles up the Rio Grande Valley of New Mexico Territory from El Paso, Texas, during which one major battle, the Battle of Valverde, was fought and won, and other actions taking place as well, Confederate troops took possession of first Albuquerque, and, on 10 March, of the territorial capital of Santa Fe. The Confederates then made immediate plans to proceed north on the Santa Fe Trail, to seize the important military supply depot of Fort Union, about 90 miles up the trail. Once resupplied, their intention was to continue north, capture the mines of Colorado Territory, turn west, pick up the support of the Mormons in Utah, and then take southern California, giving the South at least one port on the Pacific. Alarmed at the prospect of a Colorado invasion, Federal troops were dispatched south from Colorado Territory. The Colorado troops and some Federal Regular troops stationed in New Mexico clashed with the Confederates at the Battle of Glorieta on 28 March 1862.

The first shots were fired about 11:00 o'clock. Colonel John Slough's main force of 850 Federal troops included six companies of First Colorado Infantry Volunteers, detachments of the First and Third U.S. Cavalry regiments, and two artillery batteries of four guns each. Another 490 men, led by Major John M. Chivington, had left the main force earlier in the day to act as a flanking party.

(Continued)

"The Fight For Sharpshooter's Ridge accurately and dramatically portrays what was undoubtedly one of the most critical aspects of the Battle of Glorieta, fought on 28 March 1862."

– Charles Bennett

Ray W. Forquer is recognized for the popular appeal and historical accuracy of his work. During the past 25 years, Forquer has received praise from critics for his portraits, landscapes and historical works. His paintings and signed and numbered offset lithographs attract a wide range of collectors and are included in important public, corporate and private collections. He maintains a studio at 31 North Main Street in Washington, Pennsylvania, and welcomes visitors by appointment.

Forquer's art illustrates many historical works. His "Whiskey Rebellion Series" illustrated the 1994 PBS television program "America's Battlegrounds" and Jeffrey Morris' book about decisions in the presidency of George Washington, "The Washington Way." Three of these paintings illustrate James P. McClure's article "Let Us Be Independent" in Pittsburgh History Magazine (Summer 1991). "Action at the Loop – Gettysburg, July 2, 1863" and its companion work, "The LeMoyne House Circa 1862," illustrate Civil War historian Sara Gould Walter's book *Inscription at Gettysburg*.

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The Confederate force at Glorieta was a large portion of an army officially named the Confederate Army of New Mexico, consisting of approximately 1000 men under the command of Lieutenant Colonel William R. Scurry. The force included nine companies of the First Regiment Texas Mounted Volunteers, four each of the Second and Third Regiments, and a battalion of about 490 men from various units comprising the advance guard from the various units under Major Charles L. Pyron, with artillery support of three cannon.

The initial Federal battle line was along the northern and western slopes of a long, low hill called Windmill Hill. The Confederates successfully pushed around the southern slopes of Windmill Hill. Outflanked and under steady fire from the Confederate center, the Federal troops withdrew 800 yards, establishing a second battle line on the west side of Pigeon's Ranch. The Confederates then established their line on the eastern side of Windmill Hill.

The Federal artillery was deployed a few hundred yards from Pigeon's Ranch along a ridge later referred to as Artillery Hill, across the Santa Fe Trail and to the south and west of the ranch buildings.

Colonel Scurry sent one force of men under Major John S. Shropshire against the Federal positions on Artillery Hill, and two other groups against the Federal troops holding Sharpshooter's Ridge, just north of Pigeon's Ranch. Scurry, commanding the center, charged directly at the massed Federal infantry and artillery.

The Confederate right flank assault failed when Major Shropshire was killed. The attacks directed at the center of the Federal battle line also failed, but Confederate troops were successful in gaining a foothold on Sharpshooter's Ridge, above Pigeon's Ranch, driving off the Federal defenders. Once the Confederates took Sharpshooter's Ridge, the Federal artillery positions were undefendable. Momentarily the Federal troops withdrew to the final battle line.

After a short period of exchange of small arms and artillery fire, a mutual truce was called and the Federal troops withdrew five miles to the rear to their camp of the previous night. The Confederates were left holding the field of battle.

Soon afterward the Confederates learned that a Federal flanking maneuver had been successful in circling around the battlefield over a mesa (a flat-topped hill with steep sides) and had attacked the Confederate supply wagon train about 5 miles to the rear of the Confederate force. The Federal troops burned the 73 wagons containing the supplies the Confederates required to continue their advance up the Santa Fe Trail. In addition, all the Confederate horses and mules corralled nearby were driven off. Left without supplies, and their wagons and stock, the Confederates returned to Santa Fe.

The Confederate losses at the Battle of Glorieta were 36 killed, 60 wounded, and 25 captured. The Federal losses are estimated at 38 killed, 64 wounded, and 20 captured. Although the Confederates were left holding the field of battle, due to the destruction of their wagon train, considered a leading factor in their decision to abandon their advance through New Mexico Territory, the Battle of Glorieta is considered a Federal victory.

The Confederate Army of New Mexico, without reinforcements and adequate supplies to continue the offensive, and on learning that other Federal troops were hastening to New Mexico to challenge their invasion, decided to abandon the campaign and withdraw from New Mexico Territory. The long walk march back to Texas took another two months. By the second week in July 1862 all Confederate troops had vacated New Mexico Territory. The 3700 man Confederate Army of New Mexico has been reduced - through death, wounds, illness, capture and desertion - to slightly more than 1,500 during the six month campaign.

The collapse of the New Mexico campaign ended the Confederacy's plan of expansion to the Pacific. For the duration of the Civil War, the American Southwest remained firmly in Federal control.

Charles Bennett, Curator of History
Palace of the Governors, Museum of New Mexico, Santa Fe

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